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Types of Character in Mörike's Narrative Works

TYPES OF CHARACTER IN MÖRIKE'S NARRATIVE WORKS

BY

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPER-
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CHAPTER I

FANTASTIC CHARACTERS

In his narrative works, Mörike has intertwined characters of the real and spiritual world in such wonderful attractiveness, the equal of which is found in no other author's words. Aroused by the visionary forms found in the märchen which his mother read to him, Mörike early in his youth entertained his playmates with stories in which he told of the marvelous deeds of these supernatural people or perhaps fantastically pictured them, as Nolten told Larkens. he showed to his companions "durften dabei an einer hölzernen Treppenwand zwei Astlöcher sehen, wo jene zarten Gesellen eingesperrt waren, das eine, vor das ich ein dunkles Lämpchen genagelt hatte, verwahrte die bösen, ein anderes (aber das vielmehr kleines war denn die runde Knoten stak noch natürlich ins Holz geschlossen) die freundleichen Geister." With the same ardent fervor, he as a poet, still a dweller in the realms of the imaginary gives to his readers the wonderful antics of the dwarfs, the fairies, the ghosts, the gnomes, and the nymphs.

No other work is so rich in these characters as "Der Schatz." The Febris scarlatina is represented as a fay Briskarlantina, dressed in a red cloak, with ghost like cheeks, over which at times a red flash darts. Noislessly she is moving about the room in which Aunchen is lying. But in Franz's fever phantasy

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and when Frau Lichtlein approaches with the fever apples she tells many superstitions. The ghost of Frau Irmel still hovers over the waters near the castle until released by Franz the Easter child, who has been told of the mysterious treasure and the conditions for finding it by the small dwarf, who appeared to him in a dream. Besides these there are the personified articles, the field knife who has travelled all over Europe and who also appeared to Franz in a dream during the first night of his stay in the tailor's home; the weather-cock who has flown down from the tower to join in the sports of the fairies and the guide-post who claps its arms as Franz goes past.

In "Der Bauer und sein Sohn" the Mädchen engel appears sitting upon the horse's back speaking to it in comforting tones of its future happiness.

"Dem wackern Hansel geht's noch gut,
Wenn ihn die Königsfrau reiten tut,
Armer Frieder
Wird Ziegenhüter,
Kriegt aber Überflusz,
Wenn er schüttelt die Nusz,
Wenn er schüttelt die Nusz!"

One of the most charming of these sprites is the beautiful Lau, the water nymph, who with her long waving hair glides in and out of the water of the Blautoph where she is banished until she laughs five times because she bears her husband no children. The fay who loves the last king of Orplid and who has placed a ban upon him so that he can not die, laments bitterly when the charm, through the aid of one of the fairies is

broken and the gods carry him away. The best liked by Mörike of his fantastic characters is the sichere Mann, Suckelborst, the son of a demigod, who spent his earlier life in wickedness until Lolegrin, the sly son of Weylas, sent by the gods, warns him of his sinning saying, "according to your former actions you are neither a demigod or an enthusiast but a "Schweinpelz". Depart but a little from your wickedness. Seek wisdom and light the darkened rooms of your brain." Immediately he turns away from his wickedness and soon arms himself so strongly with the power of righteousness that even the devil can not tempt him.

Besides this fiend, there is in the "Idylle vom Bodensee" an evil spirit which enters into the chapel bell and causes consternation because of its hindering the bell from pealing, until it, overpowered by a priest, is sent screaming from its hiding place. The little dwarf, the Hutzelmännlein, belongs to a race of "good-fellows" who are well known in all the sagas of Germanic literature; he is a short and stout "little man" with coal-black hair and blue eyes, wearing slippers and a leather apron. The ghosts are spirits which come either to avenge or comfort the evil-doer. The ghost-like spirit of Elizabeth which appears upon the night of Nolten's death comes to claim him as her own but the ghost of Jezerta that is seen upon the lonely island consoles the repentant Näira.

CHAPTER II.

REAL CHARACTERS

Mörike has chosen his real characters from many walks of life, ranging from the care free roaming of the gypsy to the stately life of the queen, from the menial labor of the colored hostler to the artistic productions of Mozart, and from the sinful life of the reveller to the saintly devotion of the priest. In the two hundred forty characters to which individual reference is made there are seventy-eight female and one hundred forty-two male characters. Most of these are adults; the ones which are described only as children, are the young child of the minister, the rosy-cheeked lad eating his sweets upon the door-step of the Hofrat and the new born babe of Nolten's sister Adelheid.

Woman's sphere in general is the home or inn where she is engaged in domestic service or home building. Upon the day that Nolten arrives at Agnes's home ^{she} had gone to spread the linen for bleaching upon the church-yard grass and began knitting as soon as the former task is finished. Lucie and Anne Gelmeroth made their living by the aid of their handiwork. Sophia von Rochen, thought it essential that Josepha should be taught domestic work so sent her to live with the tailor and his wife, for the life which she had chosen for her demanded an energetic woman not a pampered cultured lady. Henrietta when Nolten heard her sing her spring song was working in her father's garden. Vrone Kiderlen was going berrying when she

found the fairy shoes and was washing when the naughty Sara took them away. The waitress at the little cottage sold her wooden wares to the guests who came there for refreshments.

The tasks of the female characters consist of something else besides the customary knitting, sewing and cooking. Margot besides making a large globe to represent the most recent divisions of the world reads Italian very fluently. Agnes learns to play the mandolin to please Nolten when she notices he enjoys very much the music of the minister's daughters. Mrs. Tillsen, the wife of the famous painter is a willing and accomplished pianist at Count Zarlin's home on the night of the birth-day party. Eugenie's singing and playing the compositions of Mozart is highly appreciated by him. The lady who causes the small domestic disturbance in the Mozart family is the famous singer, Signora Malerbi of Rome. Then, too there is the Donne Diana an actress who just arrives from Dresden with the other ladies of the company. The Queen to whom is attributed the hasty release of Nolten and Larkens is a woman, deeply interested in the affairs of the state and one of the king's best personal advisors in the most serious questions.

His male characters are represented in many vocations. His shepherds are God fearing men who carefully watch their flocks. In "Der Schatz," Franz meets the pious shepherd as he is slowly driving his sheep homeward. The honest look upon his face causes hope to enter into his heart and at once he relates his distress to the stranger. The song of the whistling shepherd which is heard by Nolten on his journey to Agnes's home enhances the exuberant thought which has already entered his perplexed mind. The warm affection of the shepherdess, Margaret, to the dejected Tone causes his awakening to the real love which is offered him.

The peasant wasn't always regarded by Mörike as God fearing or kind to his animals. In the märchen "Der Bauer und sein Sohn," he is such a very cruel man, that he not only beats his animals but even refuses them sufficient food when they work hard, for which wickedness he suffers punishment for many years.

In contrast to the sinfulness of the peasant, Mörike tells us in the same story about the sympathizing wife who objected to the husband's actions and of the kind-hearted son who loved the horse and always added to its daily ration when opportunity afforded. Seppe on his journey to and from Ulm meets both the kind and the unkind farmer. From the former he receives a ride and also much knowledge about the Blautopf and Blaubeur. The unkind farmer however refuses to grant him a ride when he asks for it and drives hurriedly homeward fearing the evil spirit because of the denial.

As has been seen, the unkind farmer and many of the peasantry were superstitious. When the peasant's wife saw the dark spots upon his hands she immediately attributed it to his unkindness to his animals. The Bäuerin von Haslach, when she spied the shoes which Seppe had left on the roadside, immediately crossed herself and departed, for she believed the evil one was tempting her. The country messenger who overtook Nolten and Adelheid told them many stories of strange happenings in that vicinity, among others that of the seeking of a lost treasure. In the Idylle von Bodensee the avaricious grass cutters immediately plan to steal and sell the chapel bell which the fisherman told them was hanging, unknown, in the tower.

As in these narratives the kind of inn differed very much with the situation so also the number of servants depended upon its size. Adjoining the inn proper was usually a barn which was cared

for by the hostler, in "Der Schatz" he is a negro boy. The other occupants of the inn consisted of the landlord, his wife, children and very obedient servants or sometimes a widow used this means of making a livelihood. The young widow, in "Das Stuttgarter Hülzelmännlein," who attempts to deceive Seppe was the mistress of an inn, but it is doubtful whether her pecuniary aid was only received in that manner for she had already killed her two husbands. At the inn in Balubeurn², where Seppe first stopped after leaving his home, the superstitious landlord who was the grandson of the little Hans of Frau Betha² that had been so kind to the beautiful Lau, gave him a good-luck penny when he started again on his journey and, from Hans he received a silver cap to give his bride on their wedding day. Nolten when perplexed by the farewell message of Larkens rides to a small inn, where the guest when served, is free to his own meditations.

Unlike this inn however was the one at which he stopped with Agnes and Nannette when they were journeying toward northern Germany. Here the host and the guests were spending the evening in boisterous talking and wine drinking. Similar to it was the inn where Seppe rested in Ulm--drinking, toasting and merry making were taking place. Sometimes the inn keeper sold wares; at the inn where Mozart stops for refreshments the waitress offers to the travellers all kinds of wooden ware.

In no other work has Morike delineated his characters so well as he has in the "Idylle vom Bodensee." One gets here various glimpses of the fisherman, sees him in his daily life, with its joys, its sorrow, its poverty and its blessings. Of Martin, an old fisherman who enjoys smoking his pipe spinning yarns and humorously outwitting his friends as is shown in the deception of the two grass-

cutters, the poet says:

"Darin lässt es ihm keiner zu gleich, dem bei der Geburt
schon,

Jegliche Kunst und Gabe der scherzenden Muse geschenkt
war."

In his youth, he was a nice, jovial, kindhearted companion who assisted his friend, Tone, in time of distress by revenging the wrong-doings of Gertrude and Peter in a prank played upon them on their wedding day. The money-loving Gertrude who as a child had clung to the coin, which she should give as an Easter offering, has rejected the love of Tone for that of the wealthy miller Peter. In "Der letzte König von Orplid" the fisherman Sundrad relates to his son and his neighbor, how the island had formerly been inhabited by heathens whose last king could not die and that a ghost continually visited the island.

Of the medical characters but few either of their professional or personal traits are given. In Maler Nolten a physician has granted Agnes permission to take at Easter time the first walk, after a long illness. Later in the same novel a surgeon makes a useless attempt at resuscitation when Agnes commits suicide. Fruitless efforts were also made by the same surgeon and a physician over the dead body of Nolten. The same may be said about the physician in attendance upon Larkens. Wispel describes him as a stout and heartless man unsympathetic with the trials of the former sculptor, saying as he examined the glass which had contained the poison: "Der Narr wollte recht sicher gehen, dasz ihn ja der Teufel nicht auf halbem Weg wieder zurück schicke." Dr. Beylland in "Das Stuttgarter Hutzelmännlein" is a very learned man in the sciences and medical art. In his home one sees many of the curiosities which he has

collected in foreign lands. Skins of crocodiles, snakes, and flying fishes are among his treasures, but the one thing which is of greatest value to him is the tooth of the cray-fish fastened in the Bleilot. The possession of this article has given him supernatural power, the most important, that of becoming invisible.

Various ^{were} the faiths which the religious characters possessed, although all were god-fearing servants of the Almighty. In the "Idylle von Bodensee," the learned priest Pater Eusebius objects to the melting of all the heathen treasures, knowing their value to posterity, the monks however fear the evil spirit from these articles, ^{it} has entered into the bell, and they wish it to be thrown into the lake. This is prevented by the very wise Pater's driving the evil spirit out of the bell and consecrating it with a harmonious peal: "Lieblich sei wie dein Name, nun auch deine Stimme, Maria!" Nolten's father who was a minister at Wolfstuhl, was a very selfish and tyrannical man, maintaining his rule in the home by commands and in the church by disputes and lawsuits, and acknowledging himself to be more efficient as a lawyer than a minister. These selfish acts of his were accompanied by a quick temperament, which was often on the verge of insanity. On the night of Nolten and Adelheid's strange adventure, he may have been seen rushing about the room, shooting with a small rifle over the heads of the other occupants, striking Nannette very severely when she laughs at his antics and then darting to the window and listening for their arrival. Selfishly he objects to Elizabeth's remaining with them, not only because of his hatred to his brother, her father, but also because of his fear of the gypsy. In Amandus, who differs very much in manners and mode of living from Nolten's father, Morike gives us his ideal type of a

village minister, one such as he wished to be. Amandus is a man who understood and appreciated nature, one also who delighted in the fine arts and who gave to his fellow brethren the best of his talents. His merry greeting, his humorous and pleasant surprises, his bountiful repast, and his delightful talk were surely the hospitality of a true servant of God.

In "Lucie Gelmeroth," the two ministers did very much to alleviate the sufferings of Lucie. While at the home of the village minister, she began life anew, and from thence bravely fought life's battles. The imposter Bernd Jobst who wishes to use the church as an aid in his sinning is hindered by a wise priest who designed his evil intentions.

That Mörike was still influenced by the thought that noble characters either of royal personages or of gods were necessary in a Märchen or novel is shown by his inability to write any narrative which did not contain this type. In the "Sichere Mann," the father of the sichere Mann is a demigod; those who watch over his career and cause him to live an upright life are gods, but in the remaining works, the actions of members of the royal family are intertwined in the plot. In "Der Bauer und sein Sohn," the king and queen, as in all fairy tales, restore gladness and riches again and the peasant family and Hansel enjoy the remaining days of their lives.

In "Lucie Gelmeroth," the pageant play, given in honor of a duchess, is the beginning of a youthful friendship between Lucie and her playmate, which in spite of many trials ends in peaceful matrimonial bonds. In "Die Hand der Jezerte," the passionate love of Nāiṣa for the king results not only in her own evil doing but in her final destruction and the king's sadness.

In "Der Schatz" Irmel von Mahme by her infidelity to her husband, the Count Veit von Löwegilt brings ill-luck to the castle. This her descendant, the pious Sophia von Roehen, who is very learned in witchery finally succeeds in driving away when she chooses to assist her, Franz^{is} the Easter-child. Living in accordance with his confirmation vows he is able to secure the golden chain and to return it to the waters. In this he was assisted by the Herr Marcell, the brother of Sophia von Roehen.

In "Das Stuttgarter Hutzelmännlein," the Count Konrad von Wirtemberg was a very intimate friend of the Dr. Beylland who had presented him with one of the teeth of the cray-fish but which he did not leave to his sons. Later however his descendant the Count Eberhard on his wedding day receives from Seppe, the other tooth, his bride the beautiful pearl clasp, and her mother the magic loaf of bread. For these gifts the Count bestows upon Seppe and Vrone an abundance of wealth.

In "Maler Nolten," the nobility play an important role especially in the life of Nolten. First by the favor of the art-loving queen, he is encouraged, then because of the friendship with the charming Konstanze he entirely forsakes Agnes when he is thrust into prison by the Duke, the brother of the king, released again by the intercedings of the queen and finally offered an emolument for his life's work by a prince, to whom he is going when death appears. Besides these personages there are the kind but stupid brother Herr von Armond her former ill-mated husband.

In "Idylle von Bodensee," the pious countess gave her lands to build the chapel. Besides these there are the avaricious barber Wispel, who thankless for the favors bestowed upon him by Nolten, steals his sketches and later extorts money from the self sacrificing

Larkens, the gardeners who faithfully served their masters, the kind hearted cabinet maker who gave Larkens work, the printers Gunprecht and Wispel, the magistrate in "Der Schatz," the goldsmith Perse who was a friend of Larkens in his last days and the very efficient workers Franz and his uncle, the energetic founder of the bell, the noble young merchant Paul Wilkens, the mischievous dyer's son whom Seppe punished for his former pranks, the characters of the revelry play, the thoughtless nail smith and file cutter, the god fearing soap boiler, who thought God had placed the shoes on the roadside for his Christel, Warbelin, a sort of Robin Hood who later serves God, Master Bläse, the humorous host, the lieutenants of the army, the boastful and quarrelsome Italian worker, the boastful gunmaker with the wooden leg, the worthless fosterfather of Ännchen, the blind and almost deaf grandfather of Martin, the forester, a very kind and loving father to Agnes, and the artists of whom shall be related in the next chapter.

III. ARTISTS.

That the artists were especially favored by Mörike and that in them is represented much of his personality, is soon perceived by the reader of his narratives. Fischer states that "Der Künstler Mörike versteht es in ganz besonderer Weise, die Natur gleichsam zusammenzusehen und aus ihr herauszuholen, was dem künstlerisch Genieszenden das Wesen der Natur- und Menschenwelt eröffnet, was ihn nicht bloß ins Innerste sehen und darin lesen läßt, sondern ihm auch das beglückende Gefühl wie von neu entdecktem und doch bekanntem gewährt."¹ Being a famous poet he often felt as these characters do, that inner force which at times brought exaltation but at other moments seemed like a mill-stone around his neck, dragging him down to destruction. Like him, Larkens and Mozart had the presentiment of an early death, which appeared as an invisible spirit haunting their aims and desires and leaving its trace in much of their work.

Unlike the former characters, these have chosen their vocations because of that deep inner feeling which irresistibly is guiding their hands and minds in giving that which Nature has failed to give. Larkens in speaking about Art to Nolten says the same thing. "Die Kunst ist ja doch nichts als ein Versuch, das zu ersetzen, was uns die Wirklichkeit versagt," or "Kunst ist Natur von Menschengestalt geboren."² Mörike in the following lines describes well their per-

¹ Fischer: Mörikes künstlerisches Schaffen, pg. 9.

² Ibid., p. 3.

severing attitude to their work.

"Hat der Dichter im Geist ein köstliches Liedchen empfangen,
Ruht und rastet er nicht, bis es vollendet ihn grüsst."

Especially is this true of his favorite artist, the sculptor Raimund, called by him the "Naturbursche," a proud quick-tempered and overzealous laborer in the field of Art. Everything else is considered secondary to it and must serve as a tool to aid him in gaining its mastery. Love is regarded so subservient that Henrietta must sit as his model, in order to win again his affections. Even then his interest in his work allows it to be but momentary. The unfinished cupid and his rude actions toward Henrietta are good evidences of this. The Hofrat, although he sees his greatness, opposes many of his whimsical views. Speaking to Nolten about him, he says. "He is the most praiseworthy of the world and has surely an eminent although yet untamed talent." He further criticizes his manner of choosing his idea, which is to look for a moment into the heavens and actually let chance choose. His remarks are very outspoken and ludicrous. When he is reproved by the Hofrat, because of his senseless talking, he answers in an indifferent tone, "nun es muss doch erlaubt sein mitunter so zu sprechen wie die Niederländer malen dürften"

At other times he is very humorous and entertaining, with his songs, his music and his märchen. Agnes, who at first is very displeased with him, because of his rude remarks concerning Henrietta, sees the spark of human kindness beneath his rough coat and is drawn towards him. The inability to do the impossible causes him to become distracted, for he has little desire to do common place tasks. When at the minister's home he thinks of the impossibility of seeing Henrietta immediately, he stamps his foot and rushes madly down the hillside, astonishing all the remaining guests by his queer actions. Nol-

ten judges him correctly when he says he is a superman who feels his power and for the moment is devoid of all knavery and all affection.

For Larkens, the artist, however, the time of good fortune has passed. As the son of wealthy but neglectful parents his earlier life is spent without any purpose. But in his academic years he becomes interested in music, Shakespeare's works, especially his comic characters, and märchen. The source of "Der letzte König von Orplid" is one of these märchen. His ability as an actor is seen by his securing a position in one of the best theaters in northern Germany and his being assigned one of the parts in Moliere's play. Five years later when he rushes upon the stage and amuses the disgusted spectators who had come to see Tieck's comedy, he is immediately recognized by the President as the actor in Moliere's play. Temptation now enters his work, he becomes interested in poetry and for some time wavers between verse making and acting, his weakness is further shown by association with a wicked woman who led him further away from his life work.

Soon, he again exerts his power and wins back the favor of the people. In the new environment to which he now turns, the nobility influence his life very much. His happy feeling toward his condition and his friendly attitude soon win the respect of his acquaintances among them Konstanze. His appreciation of her friendship is shown by his willingness to present upon the count's birthday the magic lantern comedy. With the air of a theater director he explains to the guests what the theater is and will do. His ability is further shown by his alertness to recognize the dissatisfaction and its cause. He sees that it may be regarded as a parody upon King Nikolaus and Princess Victoria. His papers which were seized upon his arrest show him to be a writer on diverse subjects, among them sat-

ires against the government. Although he recognizes the act as "Chicane und nichts als Chicane," and knows the instigator to be the Herzog, yet one sees in his being busily engaged, his attempt to dispel all memories of the fraud. When released, however, his remorse for the deed increases and he decides that he can only regain his bodily and spiritual strength by a complete change of work. As the carpenter Joseph, he becomes more morose and timid. His task is a bore to him--but to commit suicide which he feels now is his only duty, he is too weak, until he again beholds the face of Nolten. In regard to this act Nolten very exaltingly says that he was large and true to himself.

Like Goethe, who again and again doubted if he were not a better painter than poet, so Mörike in the last years of his life felt the same uncertainty. His knowledge and interest in this branch of art, he had already shown in depicting his characters, the Hofrat, Tillsen, and Nolten in Moler Nolten. Inherited qualities and an environment in which the gorgeous mountains rise under a clear blue sky or the sunlit hill-top that played such a wonderful role in Nolten's visit to the village minister, Amandus, aided very much in the delineation of these characters. That Mörike had premeditated in making the artist a chief character in his works is assured from the statement found in his letter to Mährlen: "Ich glaube dasz die Gallerie der Gemälde besonders eine originelle Veranlassung geben könnte, eine fortlaufende Reihe von Novellen, Künstlerkritiken und (aber ohne Gehässigkeit) auch selbst Personelles, Anekdoten u. s. w. anzuknüpfen."¹

The Hofrat, the supposed ~~lost~~ uncle Friedrich, was known

¹Maync. Eduard Mörike, pg. 148.

among his companions as a connoisseur and a friend of the artists. When quite young because of his interest in painting and his aversion to practical things, his brother's friendliness towards him began to wane and when he marries the gypsy it entirely disappears. Immediately he becomes a friend to his nephew and is greatly pleased when his favorite actor Garrick, is to be painted by the latter. He also appreciates very much the genius of the humorous actor and of the fanatical sculptor Raimund.

Tillsen, a very gifted painter and the one who causes Nolten to return to his art, is a great friend of the nobility. It is because of the queen's interest in his work that the beautiful picture of the nymph is hung in the Art Gallery, where Nolten again beholds it with astonishment. Knowing his deficiency in imagination, he carefully avoids complicated compositions but never fails in gaining mastery of his undertaking. With heart and soul he enters into his work, portraying especially in his female characters that soft splendor and inner soul expressions which the greatest simplicity and mildness can give. His wisdom and honesty is shown in his suggestion that both he and Nolten present the pictures to the queen. His kindness to Nolten increases especially after he has heard and read about his early life, and upon the eve of Larken's farewell feast he presents him with a costly vase. He sees in the Orgelspielerin not only a fanciful idea but a gleam of personality.

Nolten's father as described above is a very melancholy man and a pessimist to the art of painting, because of the misfortunes which had befallen his brother Friedrich. That Nolten had tendencies which seemed to develop early in a desire for painting is shown in the objections which the father makes to it upon the night of the first appearance of Elizabeth.

The early death of his father and the kindly aid of the Baron soon remove all obstacles, so that even in his academic years, he is receiving instructions in painting. In the large art schools he gains the mastery of sketching. The test not only of his ability as an artist, but also of his perseverance is made during his study in Italy. It teaches him to distinguish between artistic and inartistic work, because just as soon as he beholds the picture of the nymph, he sees his former dream realized. Tillsen describes his work as that of a stranded noble ship, lacking a pilot, but with one in the near distance.

The inspiration he has for his work is seen in his searching, without delay, for the artist of the nymph and his return to his work. The new History of Art appeals to him and ere long he is engaged in painting a group of children, one of whom is the fair Konstanze. The painting of this picture is also important because in completing it and in the planning of a large hunting scene, his thoughts are diverted from the cruelties imposed upon him. Soon one sees a desire to sacrifice this art for his own whims. The praise of his work as being purely classical and without a tinge of Romanticism as well as the condemnation of his unwise project by Larkens causes Nolten to heed advice. The following statement of Larkens, that he needs a good-natured being, who will give him gentleness, courage instead of fear, and who will drive away despair and lead him out into Freedom, gives a good description of not only the needs of Nolten but of Nolten himself. His artistic genius is shown in the three sketches left in the possession of Tillsen. In the nymph and Orgelspielerin is revealed his imaginative and creative ability and in the other his interest in idyllic scenery.

In much of Mörike's work can be seen his sharp observation and characterization, his talent for composition and color and his deep sense of harmony and melody.

The picture which he has given of Mozart is not a true biographical sketch of the musician, but a picture as he appeared as man and artist to Mörike, the artist. The time chosen for the drawing of this sketch is just before the presentation of Don Juan to the public, when Mozart accompanied by his ever-faithful wife is journeying to Prague.

Mozart is an enthusiastic observer of nature. The beauty of the flowers and the grandeur of the woods, awake in him an aversion to the city. "'Einfaltig und kindlich und sprützend von Fröhlichkeit, über und über' gleich dem Hochzeitschor im ersten Akt seiner neuen Oper, lässt er alle die hundert goldnen Röhren seines Wesens und seiner Kunst springen!"¹ He scarcely heeds the cares and formalities of life, as his coatless attire indicates. Maync says he has some of the tramp genius of Eichendorff and of the poet's ne'er-do-well.² Optimistically he looks upon the spilling of the cologne as a blessing in disguise. His generosity is shown in his assisting the waitress and her betrothed and his willingness to aid others without thinking of his own necessities.

As a musician he ranks among the greatest. His Figaro had already been completed but received little praise from the people of Vienna. Now he has written Don Juan for the people of Prague, who he thinks understands him. Further interest is shown by his constant

¹Maync: Eduard Mörike, pg. 329.

²Maync: Eduard Mörike, pg. 329.

fear concerning its reception. The episode of the orange tree expresses very charmingly how deeply the romantic Mozart is interested in his work and how his thoughts turn to his youth again. In this description as well as in his playing he secures the undivided attention of all the guests as seen in the Arie Susanna in the garden scene of Figaro, and his story of the Italian commedianti, which Eugenia at once recognizes as the theme of Figaro. His greatest genius he displays as he sings the "Ganze Legion von Schrecken im Don Juan=Finale: von entlegnen Sternen fallen die Töne aus silbernen Posauen, eiskalt, Mark und Seele, durchschneidend herunter durch die blaue Nacht." His whole work is permeated with the fear that "er nur eine flüchtige Erscheinung auf der Erde sein könne." Mörike has confirmed this presentiment with one of his own poems, "Ein Tännlein grünet wo, wer weisz, im Walde."

CHAPTER IV.

MORAL TENDENCIES OF THE CHARACTERS

He paints few characters so evil that they do not have some good traits, and few so virtuous that they do not possess weaknesses which tend to drift in the paths of sin.

"Lasz o Welt, o lasz mich sein,
Locket nicht mit Liebesgaben
Lasz dies Herz alleine haben
Seine Wonne seine Pein"

although this is the appeal which Mörike Makes for himself, it is also one which he applied to many of his characters. It is only among the fantastical characters that the perfectly good or the wholly evil exist. Among the fairies, it is Silpelit who disobeys the fay Thereile and shows to the king the trysting tree where she and her lover meet. The evil spirit in the bell causes consternation during its tarrying there, while the Mädchen Engel brings comfort to the poor mistreated horse and foretells its future happiness. Even the devil has come from hell to tempt the sichern Mann by putting his tail in his pocket. Each time he suffers the loss of it, then

"Kindish wird er und alt, ein Bettler, von allen verachtet"

"Aber der sichere Mann wird ein lieber Genosse den
Göttern."

No character changed so rapidly from a destructive to a constructive power as did the sichere Mann, "Suckelborst." When censured by Lolegrin because of his sinfulness he quickly deserts his former evil habits and at once becomes a follower of the gods. He yields no longer to the temptations of the devil but foretells its future destruction.

The beautiful Lau possesses both evil and good qualities. By some she is called the "wicked Lau," because of the many disasters that happen when she is displeased; by others the "good Lau," because of her kind deeds. When the impudent shepherd boy calls to her; "Hei Laubfrosch, git's gut Wetter?" she seizes him and carries him to her underground home, intending to let him pine away there. For the sympathy and good-will which Frau Betha and her children extend to her she bountifully repays with many gifts. Aided by her most beloved chamber-maid, she seizes the Bleilot but places in its stead a large onion, her golden scissors, and her beautiful pearl clasp.

The Hutzelmännlein, the Pechschwitzer or the Tröster as he calls himself is an aid to the needy, a guide to the transgressors and a chastener to the evil-doers. He visits Seppe on the eve of his departure and instead of giving him the good-luck penny, presents him with two pairs of good-luck shoes and a small loaf of magical Hutzelbrot. Although he soon becomes invisible to Seppe, he remains his guardian angel in all his undertakings. He also watches over the shoes left by the roadside. He punishes the wicked woman who steals the pearl clasp that Vrone had lost from one of the shoes, by changing it into a necklace made of six or seven mouse-tails. He causes the waves to rise against the shop and to carry away some

of the merchandise of the avaricious shoe-maker whose daughter had taken the fairy shoes away from Vrone. Later when the wicked man repents and returns the shoes to the rightful owner, he gives him his wonderful Fett-glanz Stiefel blacking recipe. When the widow is about to ensnare Seppe, he warns him through the voice of the parrot which has eaten the Hutzelmännchen.

"Gut, gut, gut--ist des Hutzelmännchens sein Brot,

Wer einen hat umgebracht und zweien, schlägt auch den dritten tot."

Later he guides him to the finding of the Bleilot and from thence back to his native city where he rewards him with a charming wife, Vrone, who had been the wearer of the other pair of shoes, and a comfortable home with sufficient riches.

None of Mörike's chief personages are without guilt, each is drawn with a psychological fineness in which depth and consequence are shown.¹

The superstitious Sophia von Rochen like the Hutzelmännchen aids two young people in finding each other again, but partly from the selfish motive of driving away the evil spirit of Irmel. The Buchlein which she gives to each on his confirmation day is her aid in accomplishing this. Franz's "Dein erster Lieb, dein letztes Lieb" no longer remains a mystery for he has found the Annchen whom he thought dead. Her generosity is shown in her giving a better home to the orphan Annchen and later in presenting to her husband upon the wedding-day, the workshop completely fitted up.

In "Lucie Gelmeroth," selfishness is again the motive of the action, but this time without any good results. Richard Lueboy

¹ Fischer: Eduard Mörike, p. 106.

selfishly forsakes the girl who ardently loves him and in his desire to make her jealous, is shown his rudeness and cruelty. In having the lieutenant fight the duel, Morike not only secures material for the main plot but bestows upon him the only good virtue which it was now possible to give him. In Lucie, extreme hatred overcomes all goodness. "Rache die Schwester wenn du ein Mann bist" is the revenge poured out of a lonely girl's heart against the wrong doer of her sister. It is not a selfish appeal but one filled with sisterly love for the dead girl. This malice gives place to repentance as soon as she hears of the death of the lieutenant, for she feels, that being the instigator of the crime, she herself is the criminal. She does not lament the deed for she feels the spirit of Anne leading her, but fears the persecution of her benefactor. Her one duty on earth is to pay the penalty--she must die. She attempts to commit suicide, but when her childhood friend comes to the prison, a gleam of joy illuminates the face and she turns to him for advice. "Ich brauche den Rat eines Freundes, Gott hat Sie mir gesandt, Sie sollen alles wissen. Was Sie dann sagen, oder thun will ich für gut annehmen." The confidence which she places in this young man is that of one who no longer feels friendless. Lucie's actions although passionate, are not unnatural. Her only comforter and protector being taken away from her, she quickly grasps at the first means of defense, and later as quickly receives aid. When all conflicts are removed she becomes the loving wife of the man who befriended her.

In "Der Schatz," the cruel-hearted Peter, who mistreated his animals, through his own misfortunes, learning how hard it is to endure suffering, becomes more humane.

That to Mörike, the nobility represented a type of people, desirous of doing good rather than harm, is shown by his portraying them with more virtuous qualities than evil. His kings and quenns are very benevolent and sympathetic leaders of the people. King Athmus, although he grieves deeply over the sinfulness of the jealous Naira and is persuaded by the malicious Eldad to banish her to a lonely island, soon laments her death and builds a sepulchre on the spot where last he parted from her.

In "Der Schatz" the king and queen shower blessings upon the kind-hearted youth whose good deeds the horse never forgot. Although it is thought that the king in "Maler Nolten", because of the statement made by the Herzog orders the arrest of Nolten and Larkens, yet immediately upon the quenn's return he grants them their freedom. Whether he is influenced by his brother the Duke is uncertain, but that the king heeds the queen's appeal of liberty rather than the Herzog's deceit is unquestionable.

The count and countess in "Mozart Auf der Reise nach Prag" are the happy generous owners of a beautiful castle. To it they welcome the joyful bride and groom and the genius Mozart and his wife. The count's vexation over the plucked orange shows how careful and hopeful had been his design to make the laden tree a wedding-gift to Eugenie. It is the tactful manner of the countess which averts further ill-feeling and which brings the culprit as a noted guest into the castle. The attitude thereafter, taken of the incident is humorously yet respectfully shown in the lines penned by the son, the lieutenant.

"Lächelnd nimmt der Gott der Töne

Von der saftigen Besitz:

Lasz uns teilen, holde Schöne,

Und für Amorn--diesen Schnitz."

In Maler Nolten, especially has Mörike shown the power of true friendship and true love. Nolten's sister Ernestine, does not obey her father's commands because of fear. As the advisor in much of his undertaking and his aid in instructing the younger sisters and brother, she performs the task because of her filial love and sisterly affection for them. "Jette" the watchman's daughter like Anne suffers from the estrangement of her betrothed, and the plaintive tone as she sings Das verlassne Mädchen comes from a heart that is breaking with sadness. Love to her is not a momentary passion but a friendship so deeply rooted that irksome tasks are performed and cruel words forgotten. For it she willingly declines the offer to sing in the theater and becomes the model for Raimund.

Remarkable is the hospitality shown by the President to Nolten and his companions who were strangers to him until Larken's death. That Nolten's personality demanded courtesy is granted, but the kindly offerings bestowed come from a man, who having borne trials, whether his fault or not, at once perceives the burdens which his fellow-brother is called upon to bear. With the greatest respect for the dead artist he urges Nolten to remain in his home a few days so that he, who had given so much to the world would not be immediately forsaken. During the affliction of Agnes he offers all that kind hands can do and attempts to console the grief-stricken Nolten. After the tragedy, his sympathy extends to the father who must soon hear the dreadful news and to Annette, who must be its

messenger. He, himself, bears the message to the father and offers a home to Annette.

One can not understand Larkens, the artist, with his great trials and temptations, as well as his gift to mankind, unless one knows something of Larkens the man. It was his characteristics as a man, which helped him attain that high ideal and also which aided him in understanding himself. None of these is as beautifully described, as is his unselfishness, his sacrifice of all that is near and dear to him, even that of a friend, when he thought his presence was a hinderance to the development of that friend, as may be seen in his quiet leave-taking of Nolten. The forged-letter writing is not the act of a dictator or deceiver but as he writes to Nolten, a would-be prophet foretelling their future happiness. His thoughtfulness in delaying his message to Konstanze, concerning Nolten and his grief in seeing Agnes's letters in the hands of the public show the genteel manners of this nobleman. Many of the incidents of his life he treats optimistically; when he knows he is unable to keep the letters of Agnes, thinking, that perhaps they might tell their own message, he says: "die Frucht ist reif, sie will von Zweig, wohin sie fällt, muss ich erwarten." Joyfully he hears of the departure of Konstanze from the castle, for he knows the letters have filled their mission. Also, he looks upon their scandalous imprisonment as a blessing in disguise for a greater, better, nobler Nolten is the result.

His words to Nolten in his last letter in which he urges him to be remindful of his duty is the most touching and inspiring appeal written by a friend to a friend. "Hätt ich die goldene Rede eines Gottes, jetzt würd ich sie gebrauchen, Dein Innerstes zu

rühren Freund, Liebling meiner Seele" and again "Ich bin dein guter Genius, und indem ich von Dir scheide, sei Dir ein anderer besserer empfohlen. Ich meine Agnes." One can readily understand how Nolten was driven to distraction, when he, who had been his very dear friend, an elder brother, and as he reads the letter, more than that has left him for parts unknown. Mörike makes his tragedy the indirect cause of the death of the three other important characters. Agnes when she hears of his former deeds, becomes insane and soon commits suicide, Nolten unable to endure the tragedy dies and Elizabeth's lifeless body is found in the President's yard.

Henni, the gardener's blind son is unlike many afflicted persons for he does not lament his misfortune but considers himself very fortunate. Because of this he receives love instead of sympathy. Agnes chooses him as her companion not because of his affliction, or of his playing the organ, but because of his kindness. He goes where she wishes to go, listens to her complaints and plays to amuse her. In this incomparable description Mörike delineates this wonderful companionship. "Meditatively sits the gardener's blind son with bent head before the open key-board, near him is the demented Agnes, her head resting upon his knee, the note-book upon her lap, the last rays of the evening sun were streaming through the dusty windows upon the quiet pair and the great crucifix upon the wall looks down upon them.

Konstanze, as represented by Mörike is one of his strongest female characters in overcoming trials. Two times she is disappointed in love, but each time she rises above the test. When Nolten first meets her, he finds her a charming quick-witted, lively, woman living with her brother, who delights to have her compan-

ionship. When a girl her actions pleased the king who sent her a grey-hound as a pet. She aids the sick, staying with a relative, who needs her comforting and when others scorn Nolten and Larkens she remains their friend, coming at once to assist them when she hears of their arrest. Her great love for her brother causes her to seek the advice of her friend, Fernandas before she gives her final answer to Nolten, although she regards herself as his betrothed just as much as if there had been a thousand promises. Her ambition is revealed in her desire that Nolten should win tittle and rank. When Fernandas reads her the letters of Agnes, sympathy instead of jealousy arises. "I see her before me. I hear her speak, a loving, honorable, heavenly creature, and again "I pray God that He will make good for this angel what has been destroyed by me." She rejoices greatly when she finds that her trust in Nolten has not been broken. To Nolten she sends sisterly greetings and to Agnes the pearl necklace, for she alone can be the bride of Nolten, both gifts are of her greatest friendship.

CHAPTER V
SYMBOLIC CHARACTERS.

That which Goethe and Schiller in the essay, "Über epische und dramatische Kunst" called the third World, die Welt der Phantasien, Ahnungen, Erscheinungen, und Schicksale, is found represented very extensively in Mörike's work,¹ Maler Nolten. Fischer states that his world of Phantasy is one of the richest and greatest that an author ever produced. He not only had a dream life but showed that dreams reflect very much on all lives.²

"The doctrine of mysticism," according to Symons, "does not present us with a guide for conduct, a plan for happiness nor any explanation of any mystery, but a theory of life which makes us familiar with mystery and which seems to harmonise those instincts which make for religion, passion, and art."³ This theory may be applied to the mysteries found in Mörike's narratives. Mörike, himself declares the close relationship of mysticism with superstition as "Grenznachbar alles Tiefpoetischen."⁴

The shorter narratives of the author, in which there is much superstition, contain many fantastical characters, symbolic of the good or evil influences which thwart the path of man. The Hutzelmännlein typifies the inner consciousness of man which leads him to do right and to abhor the wrong. It is the appeal to Seppe

¹ Maync: Eduard Mörike, p. 149.

² Fischer: Mörike's künstlerisches Schaffen, p. 3.

³ Symons: Symbolistic movement in Literature, p. 173.

⁴ Maync: Eduard Mörike p. 147.

that causes him to be aware of evil companionship and to leave the widow's home. Later it assists him in choosing his true love. Lolegrin is also the inner feeling which causes the sicheren Mann, or the sinful man, to repent and to lead a better life. The "Mädchen-engel" is the comforter that consoles the abused one. Fee Briskarlabin is the dreaded scarlet fever while Frau Litchlein is the messenger of life or death. The strange dream of Franz is representative of his fancies. The spirit of Irmel is the influence which her evil life has had upon the people, one which could only be banished by the marriage of two very good people, the Sonntag kinder, Franz and Josepha, while the devil is a creature of ugliness and sin. The guide post, remains a mystery to the reader, even the story-teller relates "so sehr mich selber die Neugierde plagt, es well mir doch zugleich gefallen dasz von den Geisterhaften Dingen, die wir ahnen, der letzte Schleier nicht hinweggenommen werde."

Green--black--white is the favorite color scheme of the supernatural Sophie von Rothen.

In the black spots which appear upon the person of Peter and the black hand of "Naira, Mörke shows that wickedness is a physical injury as well as mental, for as soon as the peasant ceases to mistreat the animals and "Naira repents of her sinning the blackness disappears. The fragrance of the violets in the garden and the spirit of Jezerte are representative of the comfort that comes to a troubled soul; to the king it was peace, to "Naira, everlasting forgiveness.

In Maler Nolten, the whole back ground from which the development of the plot arises is romantic. The forewarning of evil permeates the atmosphere which surrounds Nolten's life. "Doppelgänger"

gertum," " Hellsehen," Somnambulism, and Hallucinations, shroud much of it with a mystic influence.¹ Agnes, Nolten, Elizabeth and Larkens all become dreamers, some possessing greater imaginative power than the others. They seek the absolute and find death, seek reality and find crime.

The psychological masterpiece of Mörike in unconsciously touching poetry is Agnes.² Already in youth she shows strange reserved "Capricen" of a precocious child. She has attacks "in denen ihre Augen, ohne zu tränen, plötzlich, schwimmend werden und sich mächtig weit öffnen, wie man etwa bei Somnambulen dies bemerkt. She ein gutes einfaches kind," feels that her inferiority is a hindrance to the future happiness of the talented Nolten. Corroborated in this thought by the gypsy "Sein Stern ist wider Dein," she wishes to forget him. The inner struggle which she experiences in her lonely walk homeward is of the Maeterlinck type of conflict. Ever after, the spout of foreboding evil seems to hover over her; when she again sees Nolten she falls with a scream upon her father's shoulder; when he asks her to play the mandoline she becomes startled and hastens away and later when she does play and sings "Rosenzeit, wie schnell vorbei," her plea to Nolten of "Treu!" "Treu!" is that of doubt. Although at times she seems to overcome this strange influence and gives assurance of it to Nolten "Wenn der Zeitpunkt vorbei ist, sollst du es erfahren" yet she is being ensnared more securely by its mystic power. Her pathetic reply to Nolten's desire of immediate marriage, "Es kann nicht sein" and later her words to Henni in regard to Nolten's leaving the Thörin "Unter uns gesagt, Yunge

¹ Salzer: Illustrierte Geschichte der Deutschen Literatur, Vol. III., p. 1555.

² Ibid., p. 1556.

ich habe nur immer gewünscht so und nicht anders in den Himmel zu kommen, show this plainly.

Nolten like Agnes, also suffers because of his peculiarities. As the son of a hypochondriac father and "Unter dem Einflus eines märchen-reichen fast abergläubischen Dorfes und in einer merkwürdigen Gegend," he grew to be an abnormal child interested in the pursuit of the fantastical. Because of his whims and "Bizarrerereien" he displeased his father very much. Over his life too, from early youth until death, the influence of the gypsy hovers. In her presence, he becomes powerless and yields to her demands. When he first meets her he admits her power stating, that her breath has entered his body and that he loves her. When she appears upon the first night of Agnes' illness and although he attempts to strike her as she seizes his hand, he can only give vengeance with a curse: "Aus meinen Augen, Verderberin, verhasztes, freches Gespenst, das mir den Fluch nachsahleppt wohinich trete." When he hears of Agnes' insanity, he despairs, wishes that death would come, and claim her and calls himself a God forsaken man. "O Leben, O Tod, Rätsel aus Ratseln" are the words of a doubting ill-fated man, who yields to the spirit of the gypsy that beckons him to leave this world.

In regard to others Larkens is as he called himself to Nolten the better Genius, symbolic of the good fortune which befalls man, and as it is sometimes misunderstood so was Larkens by those whom he aided. In general, he is the representative of a very strong human character whose cheering spiritual flame is perhaps painfully nourished by the best oil of the inner man. Through the torturing remembrance of a period of intemperance and through the fixed notion that his illness resulted from it he becomes a pessimist.

The blind Henni "hat etwas Hellseherisches like the blind of the symbolic Maeterlinck"¹ who think man deceives himself as long as he has his eyes open. He is the only one at the death of Nolten who has the vision of the "Doppelgänger," although the gardener and the President do not entirely doubt his word. "Jette", the daughter of the guard, in her deep sorrows "hat einen Stich ins Krankhafte, sie war von Kindheit auf ein narrisches Ding, nicht auch lustig und rasch wie die andere Jugend."

The father of Agnes, the most reasonable character except Leopold and the Countess has also the presentment of a second sight.

The mystic character upon whose actions hangs the fate of all the others, is the gypsy Elizabeth, who as a harmful will o' the wisp steals through the whole romance. She belongs to the large Mignon group which continues throughout the Romanticism. Demented, as she knows herself to be, her influence is very great. But three times does she appear in person to the ill-fated bride and groom; the first time to Nolten alone, when the mystical soul union is made next to Agnes when she urges her to forsake her loves, and lastly upon the night of Agnes's illness. A mystery surrounds her presence each time but the strangest of all is her last appearance. Her manner of approach is with that weird song which Nolten first heard upon the Ruine vom Rehstock, Her purpose of coming she states when Nolten refuses to follow her. "I am the chosen one; mine is this man, but he will not look at me, the coward. Later when Nolten yields to her ghost-like spirit she fulfils her former prophecy:

¹ Mayne: Eduard Mörike, p. 150.

"All right, keep him, but he is nevertheless mine, understand. The time and hour will come when I shall again find him."

She is the fate which not only determines the actions of Nolten and Agnes but which also affects those with whom they come in contact. "The strangely embarrassing suspense isolates in a mysterious way the four persons, Margot, Annette, Nolten and the President seated in the room. It seems as if every sound, powerless and unheard dies upon the lips of the speaker and as if an impenetrable mist shrouds them so that the presence of one to another was not clearly visible."

Mörke, says of her song: "Wild as a fluttering black cloth, leaps the song of the gypsy into the air." In his remark upon the criticism made against the fatalistic outcome he says: "Ich wollte ein dunkles zimmer bauen und nun verlangte man dasz ich ein Fenster einsetze."

CONCLUSION.

Mörike's characters as revealed in the above chapters are many and varied. There are more male than female, more real than fantastical characters. The latter are more numerous in the märchen where they often belong to the most important characters; in the other narratives, they only serve in describing the real.

Among the real are characters of many different vocations, the poet's preference is, however, for those with an artistic temperament as in "Moler Nolten" he makes the painters, the sculptor, the musician, and the actor very important characters.

His heroes and heroines, if such we may call them, are either very good or of superior ability.

The nobility as described by him have more virtuous than evil tendencies but are never chosen as the chief character in the narrative except it be der sichere Mann, who was a demigod. In all of these works he has interwoven but few very wicked figures and one of these is the devil, for optimistically Mörike found men more inclined to be good than evil.

His symbolical characters belong to both categories: the real and the fantastic. In each category we find representatives of the visible and transcendental world. "At times his persons talk more than they express, they make conversations or take pleasure in long drawn out monologues, which would appear to us today as unreal

and antiquated."¹

Especially peculiar are their note books and diaries which aid them.² Also to their appellations has the poet paid little attention, Some have only given names, others only surnames both of which are badly chosen. Elizabeth is not a gypsy name and Arbogast is unsuitable for a humorous story teller, more appropriate would be the name which Mayne suggests, Ritter Latweg.

Noteworthy is the group drawing delineated in his narratives. The description of the blissful peace of Henni and Agnes, just before the terrible catastrophe is one which cannot be excelled, and what picture can better represent distress than that of the four persons seated in the room.

The connection shown between the nobility, the peasant, and the actor is an imitation of Goethe's method.³

Especially may it be said of Maler Nolten that the places where Mörike lived and the people whom he met have left traces in his descriptions. Mörike himself, his sister Luise, Maria Meyer, Luise Rau, Waiblinger, Lohbauer, and Bauer have all served as models. Yet Mörike is not Nolten nor is Luise Rau, Agnes; Maria Meyer, the gypsy; Bauer, the happy minister. "Sie haben der Dichtung nur vom ihrem Blut geborgt."⁴ Larkens has some of the characteristics of Mörike, his desire for many friends and his enjoying everything thoroughly. But

¹Mayne: Eduard Mörike, p. 159.

²Mayne: Eduard Mörike, p. 157.

³Mayne: Eduard Mörike, p. 142.

⁴Mayne: Eduard Mörike, p. 142.

his pessimistic view is that of Waiblinger.

Although it is stated that Maler Nolten is Mörike's Wilhelm Meister and that Goethe stood as sponsor for Nolten, yet the influence of many other writers both preceding and contemporary have affected his characters--Tieck, Jean Paul, Justinus Kerner.

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